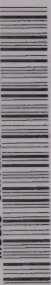


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Holst, Gustav
[Scottish airs,
Seven Scottish airs

M
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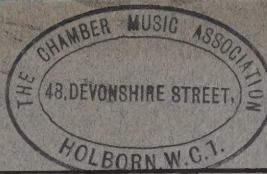
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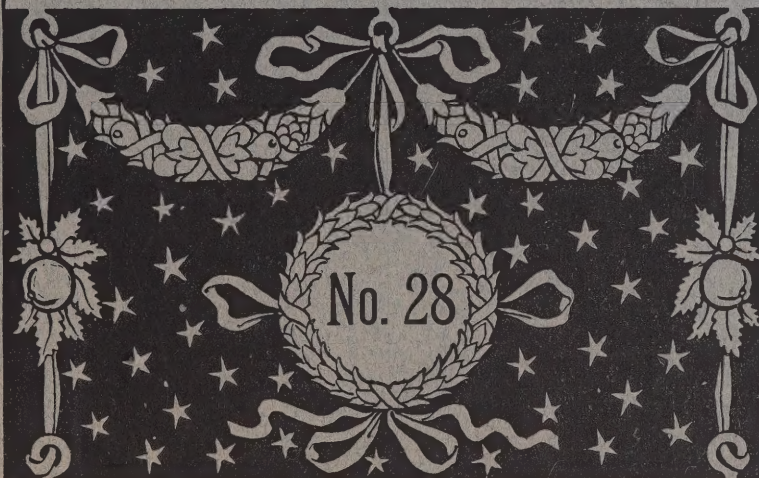
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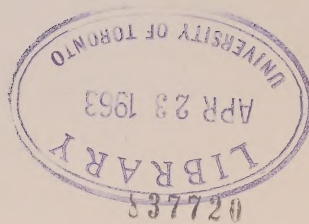


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M
512
H78S3



SEVEN SCOTTISH AIRS.

Arranged by Gustav von Holst.

Un poco Vivace. (The women are a' gane wud.)

VIOLINO I. *p marcato*

VIOLINO II.

VIOLA.

VIOLONCELLO.

PIANO. *Un poco Vivace.* *p*

First system of musical notation, measures 1-5. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The first staff has a melodic line with some rests. The second and third staves have a continuous eighth-note accompaniment. The fourth staff begins with a piano (*p*) dynamic and features a melodic line. The piano part (bottom two staves) consists of a steady eighth-note accompaniment.

Second system of musical notation, measures 6-10. The score continues with the same four staves. Measures 6-8 show a crescendo (*cresc.*) in the first three staves, leading to a fortissimo (*ff*) dynamic in measure 9. The piano part (bottom two staves) also shows a crescendo in measures 6-8 and then a fortissimo (*ff*) dynamic in measure 9. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The first system of musical notation consists of five measures. It features a vocal melody in the upper staff (treble clef, key of D major) and a piano accompaniment in the lower staves (treble and bass clefs, key of D major). The melody is characterized by eighth and sixteenth notes, often beamed together. The piano accompaniment includes chords and single notes in both hands.

The second system of musical notation consists of five measures, continuing from the first system. It maintains the same instrumental and vocal parts. The piano accompaniment in the lower staves features a consistent harmonic pattern with chords and moving lines. The vocal melody continues with similar rhythmic patterns. A repeat sign is visible at the end of the fifth measure in the vocal staff.

(My love's in
Germany.)

Lento.

fff *p*

fff *p*

fff *p*

fff *p*

Lento.

fff *Vla.* *p*

Andante.

cantabile *p*

Andante.

p

First system of a musical score, measures 1-4. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano. The key signature is one sharp (F#). The first three staves begin with a forte (*f*) dynamic and end with a piano (*p*) dynamic. The Cello/Double Bass staff begins with a forte (*f*) dynamic, has a mezzo-forte (*mf*) dynamic in measure 3, and ends with a piano (*p*) dynamic. The piano accompaniment consists of chords and arpeggiated figures.

Second system of a musical score, measures 5-8. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano. The key signature is one sharp (F#). The first three staves have markings for *pizz.* (pizzicato) and *arco* (arco). The piano accompaniment continues with chords and arpeggiated figures. The system concludes with a double bar line.

Allegretto. (O how could ye gang, lassie.)
sul G.
cantabile

pp legato

pp legato

pp legato

Allegretto.
pp legato

cresc. *mf* *pp*

p *mf*

cresc. *mf*

cresc. *mf* *pp*

Andante
legato
pp legato
pp legato

Andante.
pp

morendo
morendo
morendo
morendo

Moderato maestoso.

p

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. It consists of five staves. The top four staves are for solo instruments, likely flute, oboe, violin, and cello, each with a key signature of one flat (B-flat). The bottom staff is for piano accompaniment, with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cresc.' (crescendo). There are also performance instructions like 'tr.' (trill) and '3' (triple). The music is in 3/4 time, as indicated by the time signature at the beginning of the first staff.

(Stu morun.)

First system of music, measures 1-8. Dynamics: *f*, *ff*.

Second system of music, measures 9-16. Dynamics: *mf*, *f*.

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

This system contains measures 1 through 8 of a musical piece. It features five staves: four for individual instruments (Treble, Treble, Alto, Bass) and one grand staff for piano accompaniment. The key signature has one flat (B-flat). The first four staves show melodic lines with a gradual decrescendo indicated by the 'dim. poco a poco' marking. The piano accompaniment consists of chords in the right hand and a steady eighth-note pattern in the left hand.

p *pp*

p *pp*

p *pp*

p

p

This system contains measures 9 through 16. The melodic lines in the first four staves conclude with a final cadence marked by a double bar line and a sharp key signature change. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand, with dynamics marked *p* and *pp*.

Allegro

ppp

ppp

ppp

pizz.
pp

Allegro. (We will take the good old way.)

pp

pizz.
p

First system of a musical score, measures 1-4. The score is written for five staves: four single staves (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff (Piano). The key signature is one sharp (F#). The first three staves begin with a rest followed by a *mf* dynamic marking and the word *arco*. The Cello/Double Bass staff begins with a rest followed by a *mf* dynamic marking and the word *arco*. The Piano grand staff begins with a rest. The music consists of eighth and sixteenth notes, with some slurs and ties.

Second system of a musical score, measures 5-8. The score is written for five staves: four single staves (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff (Piano). The key signature is one sharp (F#). The first three staves begin with a rest followed by a *f* dynamic marking and the word *arco*. The Cello/Double Bass staff begins with a rest followed by a *f* dynamic marking and the word *arco*. The Piano grand staff begins with a rest. The music consists of eighth and sixteenth notes, with some slurs and ties. The system ends with a double bar line and a repeat sign.

Meno mosso. (O gin I were where Gowdie rins.)

pesante

pesante

pesante

pesante

Meno mosso.

f pesante

Maestoso.

ff

ff

Maestoso.

Allegro.

The musical score is arranged in two systems. The first system contains four staves: two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The vocal parts begin with a melody in the treble staff, marked *mp*, and a supporting line in the bass staff. The piano accompaniment starts with a *ff* dynamic in the bass staff, while the treble staff has a *mf cantabile* marking. The second system continues the vocal and piano parts. The piano accompaniment features a *ff* dynamic in the bass staff and a *p* dynamic in the treble staff. The third system shows the vocal parts continuing their melody, with the piano accompaniment providing harmonic support. The piano accompaniment includes a *pp* dynamic marking. The score concludes with a final chord in the piano accompaniment.

mp

mp

ff

mf cantabile

SOLO.

SOLO.

mf cantabile

Allegro.

ff

p

p

pp

pp cantabile

mf

pp

p leggiero

pp

Vla.

This system contains the first four measures of the piece. It features five staves: four for individual instruments (flute, violin, clarinet, and cello/bass) and one grand staff for piano. The key signature is one sharp (F#). The first measure is marked *pp cantabile*. The second measure has a *mf* marking. The third measure has a *pp* marking. The fourth measure has a *p leggiero* marking. The piano part begins with a series of chords in the right hand and a single note in the left hand. A Viola part enters in the fourth measure.

cresc.

cresc.

cresc.

cresc.

This system contains measures 5 through 8. The piano part continues with a series of chords. The other instruments play melodic lines. The first measure of this system has a *cresc.* marking. The second measure has a *cresc.* marking. The third measure has a *cresc.* marking. The fourth measure has a *cresc.* marking.

Maestoso.

ff

Maestoso.

ff

accel. al Fine

accel. al Fine

accel. al Fine

accel. al Fine

accel. al Fine

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Holst, Gustav
[Scottish airs]
Seven Scottish airs

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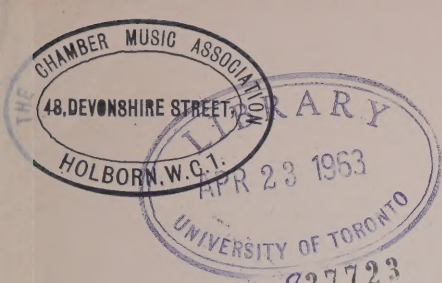
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SEVEN SCOTTISH AIRS.

M 4
512
H7853p
pt.3

VIOLA.

Arranged by Gustav von Holst.

Un poco vivace.

1

VI.I.

p

cresc. *ff*

Lento. *fff* *p*

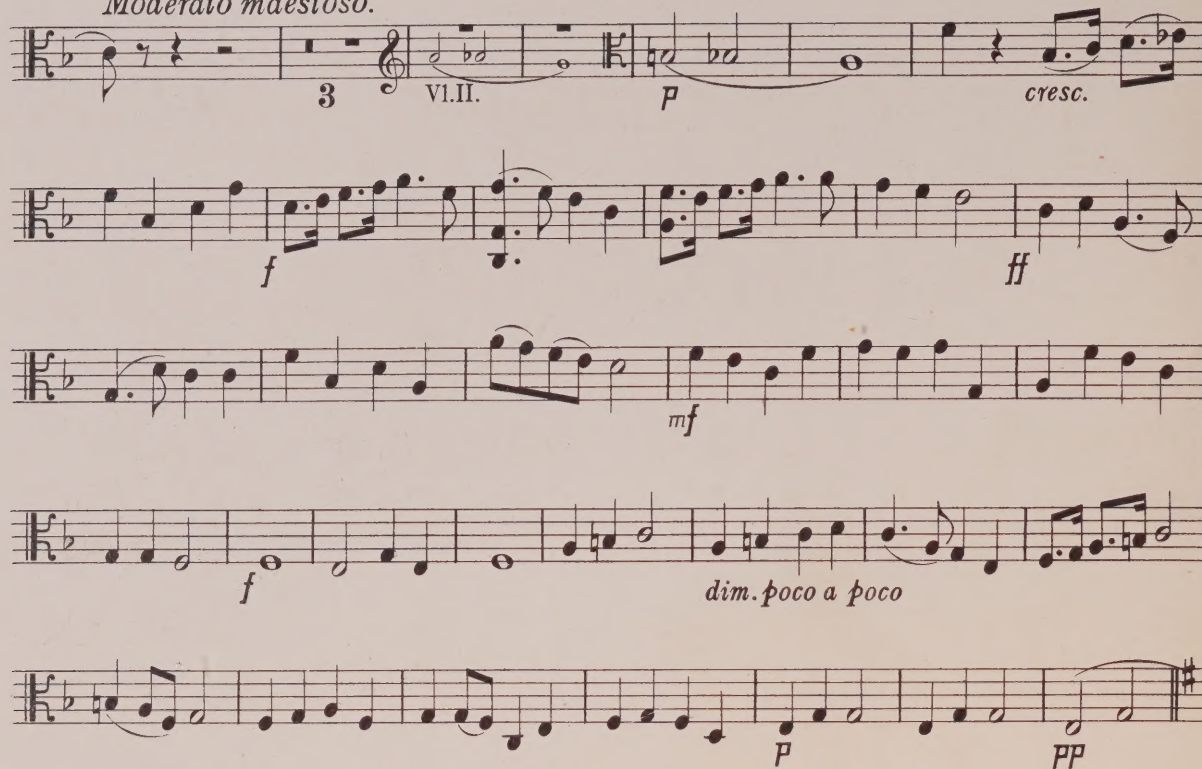
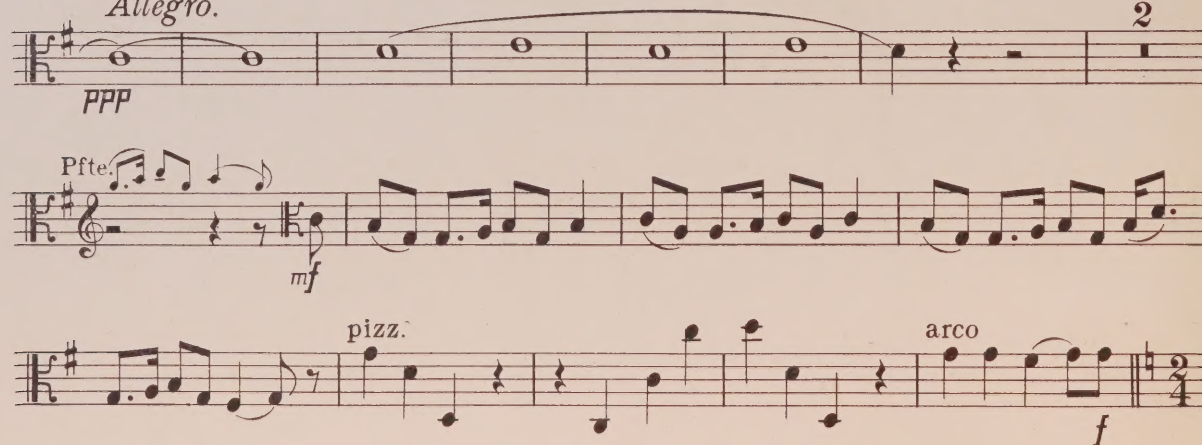
Andante. VI.I. *f*

pizz. *arco*

Allegretto. *p* *pp legato*

cresc. *mf*

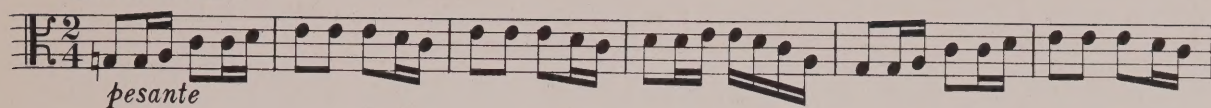
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Andante.*Moderato maestoso.**Allegro.*

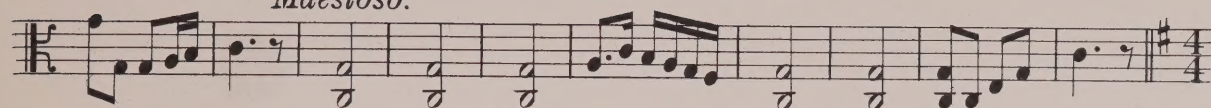
VIOLA.

3

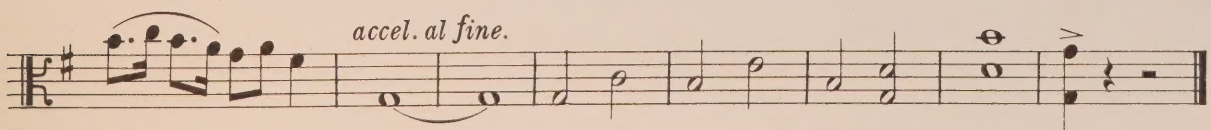
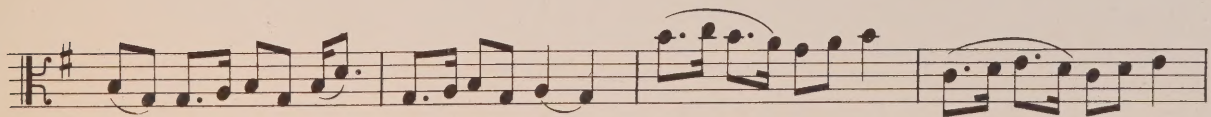
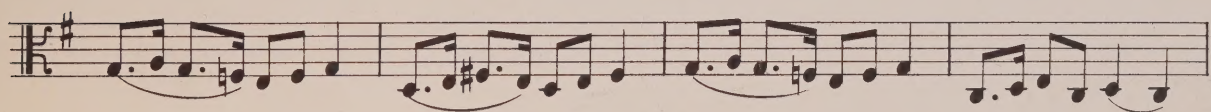
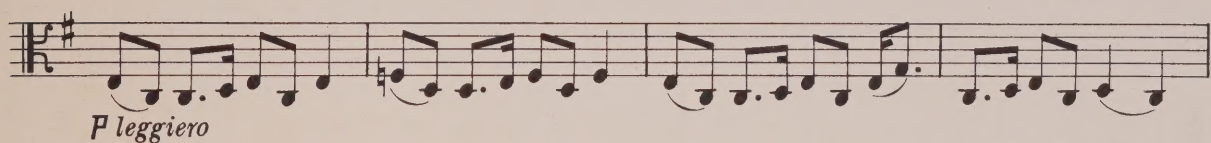
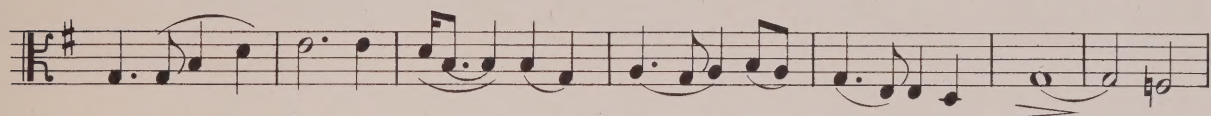
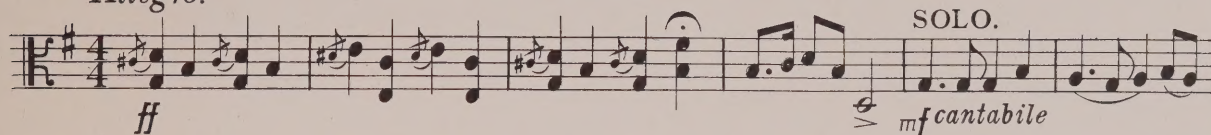
Meno mosso.



Maestoso.



Allegro.





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 4. In D. $\frac{3}{4}$, Andante con molto espressione; $\frac{2}{2}$, Allegro di molto.
 5. In D minor. $\frac{4}{4}$, Allegro molto marcato; Largamente, con gran espressione.
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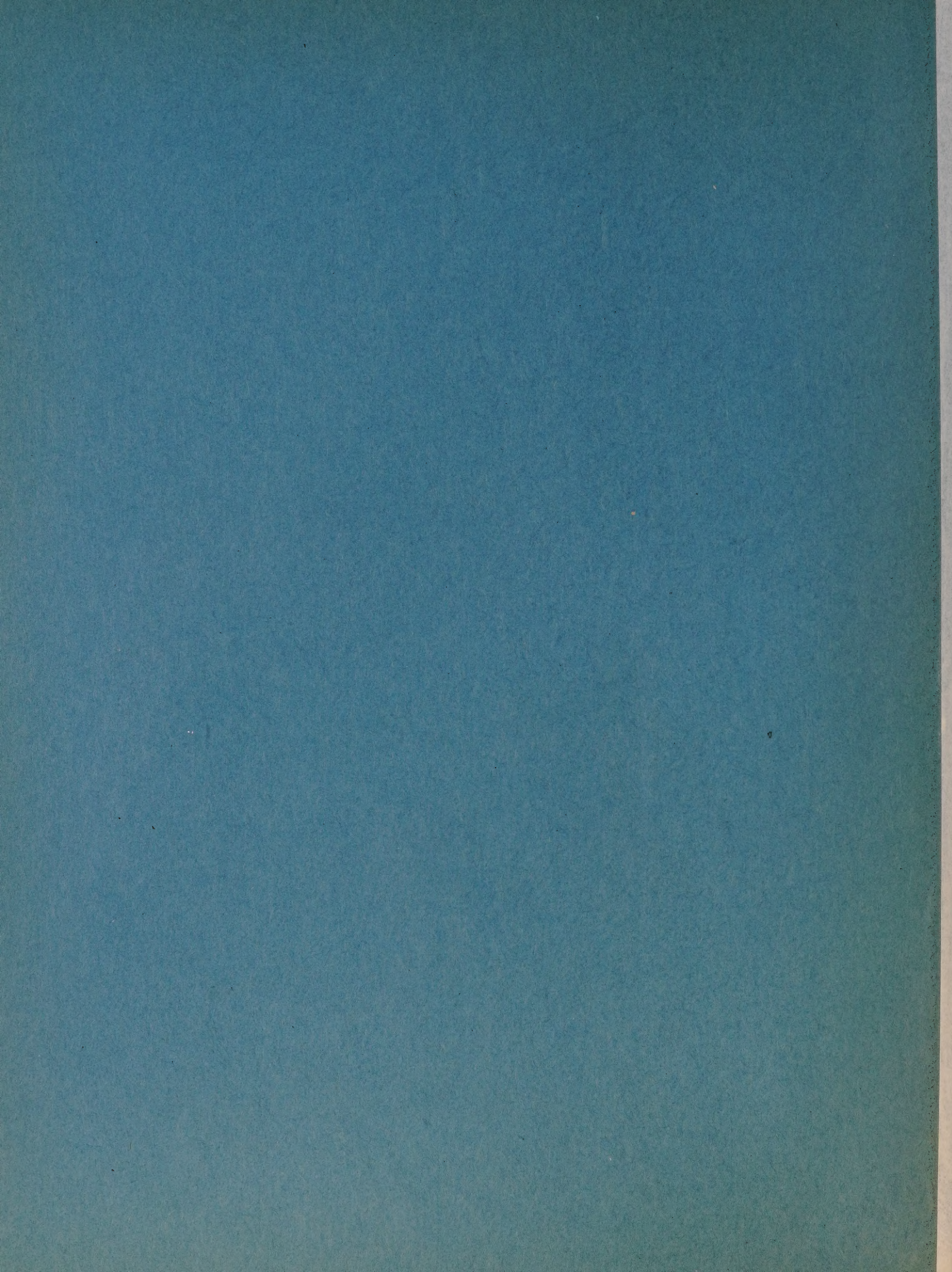
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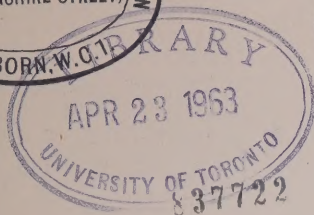


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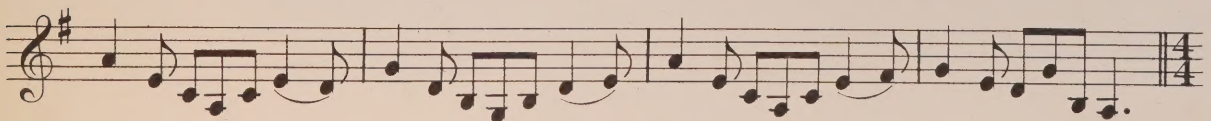
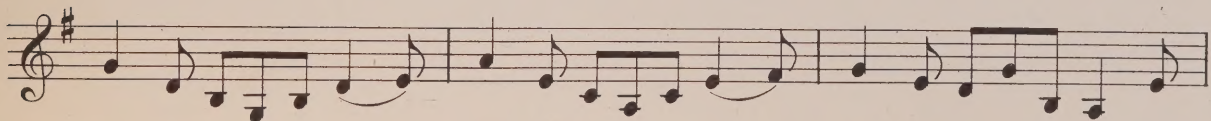
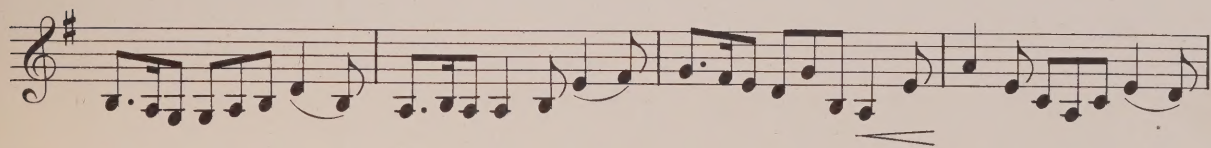
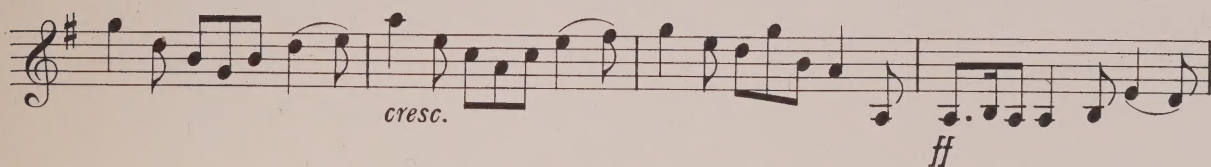
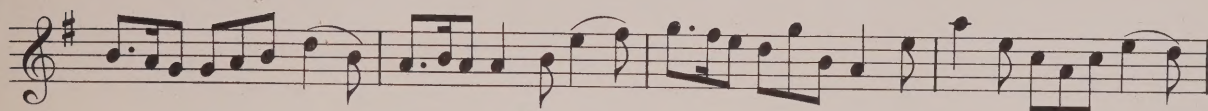
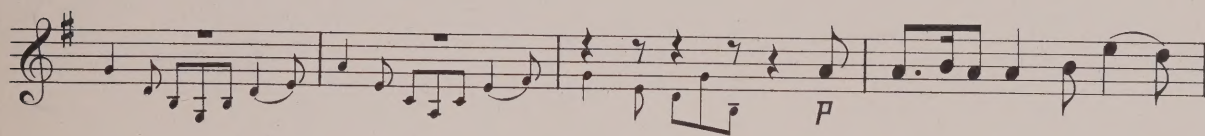
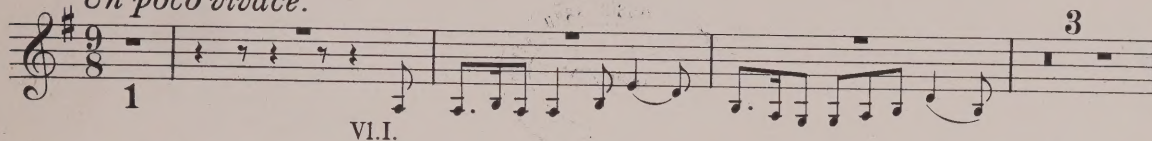
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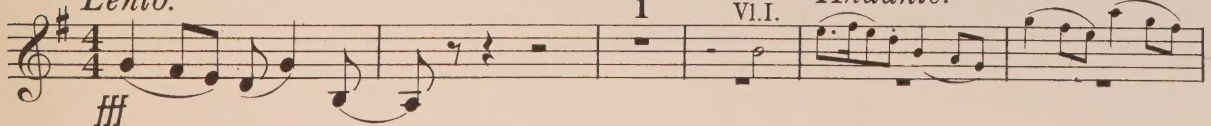
VIOLINO SECONDO.

Arranged by Gustav von Holst.

Un poco vivace.



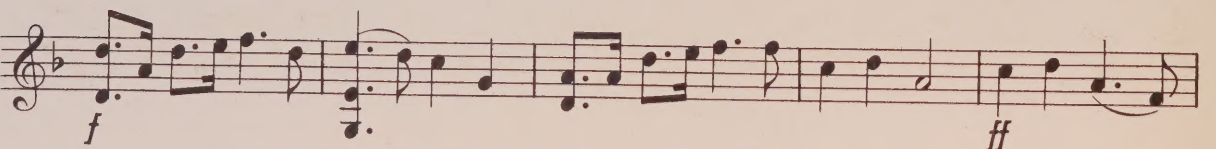
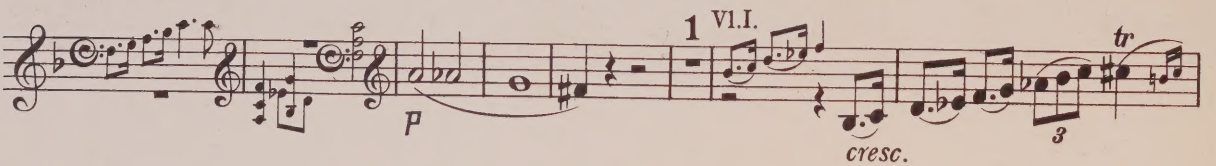
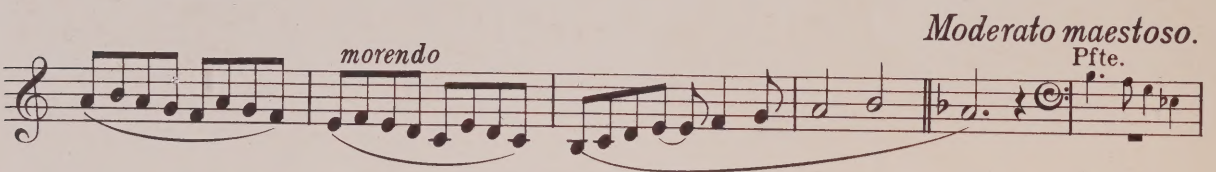
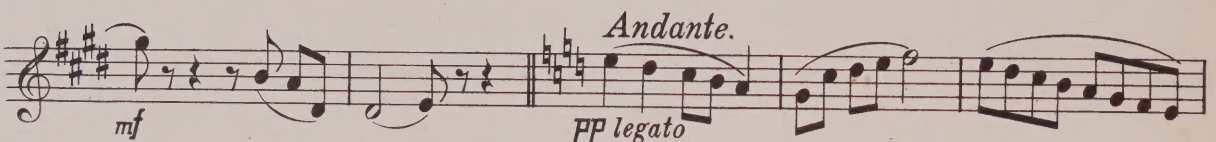
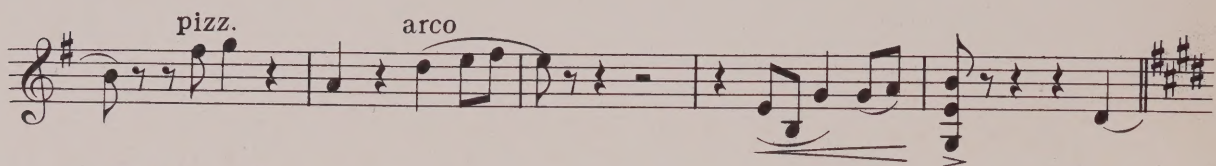
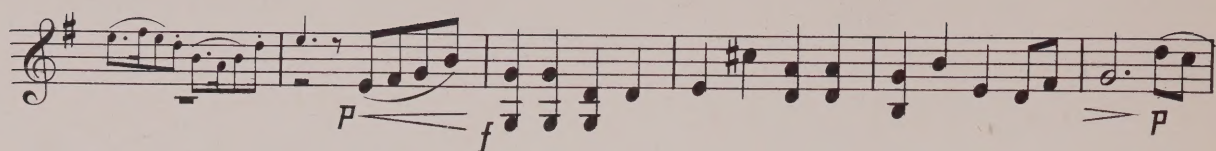
Lento.



Andante.

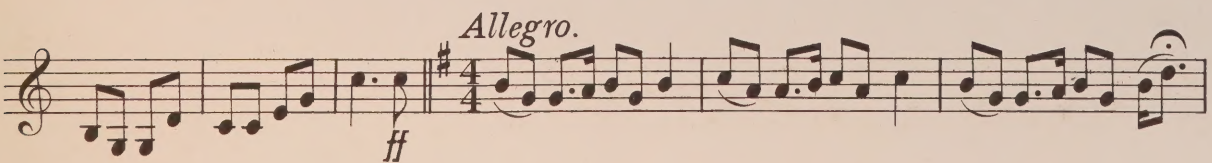
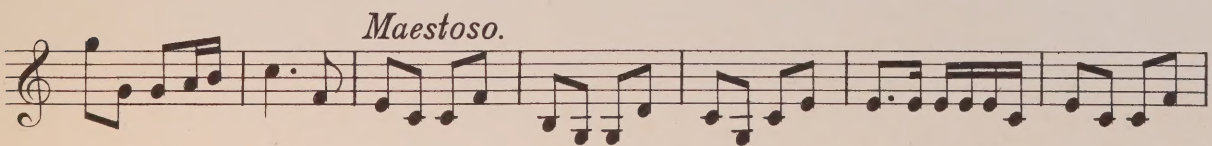
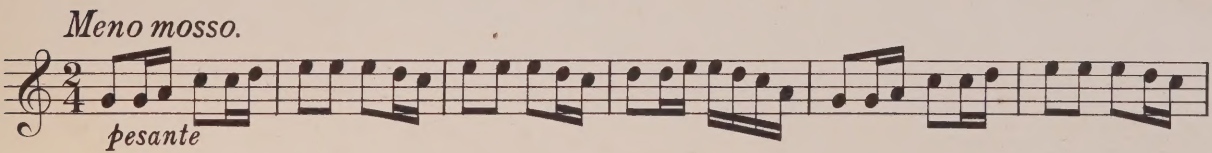
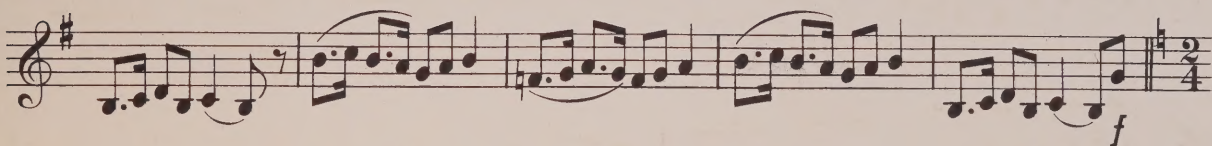
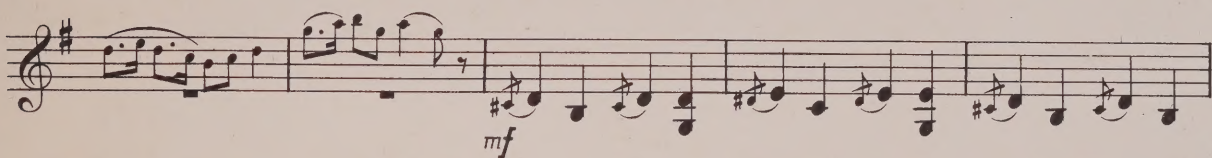
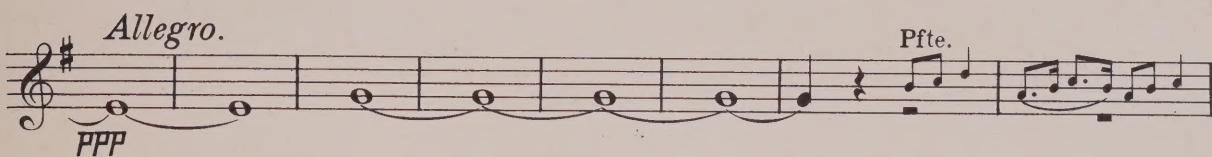
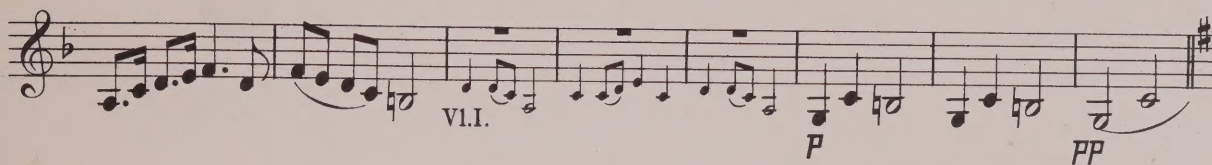
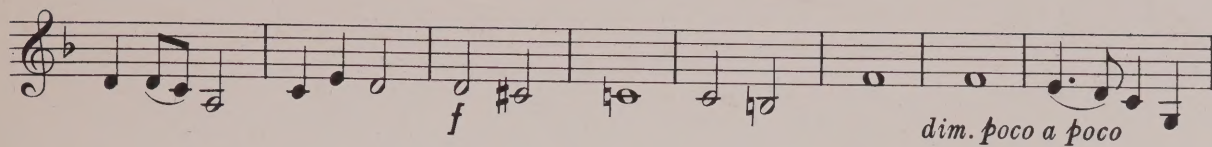
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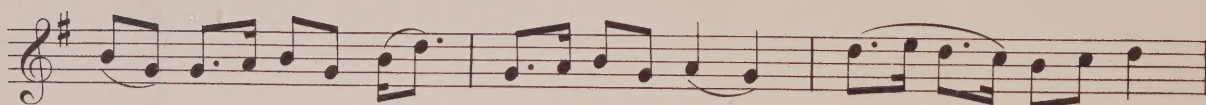
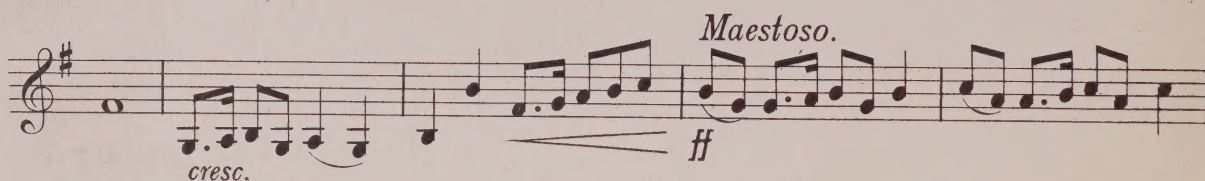
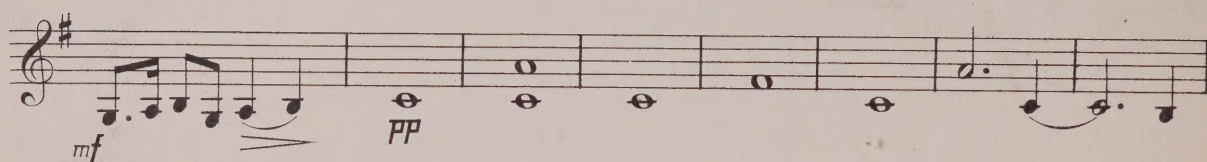
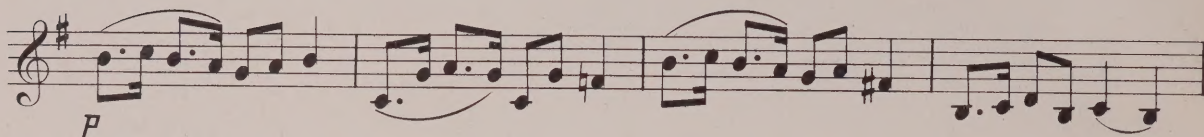
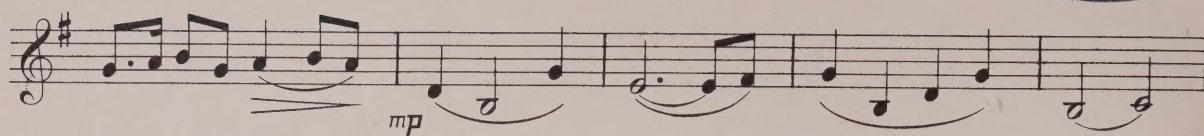
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VIOLINO SECONDO.

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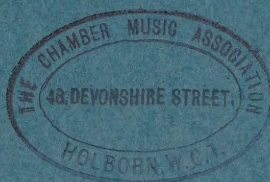
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SEVEN SCOTTISH AIRS.

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VIOLINO PRIMO.

Arranged by Gustav von Holst.

Un poco vivace.

Pfte.

p marcato

cresc. *ff*

Lento. *fff* 1

Andante.

p cantabile

f *p*

Allegretto.
sul G.

cantabile *cresc.*

mf *pp*

Andante.

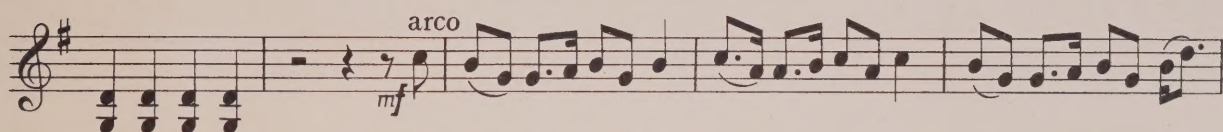
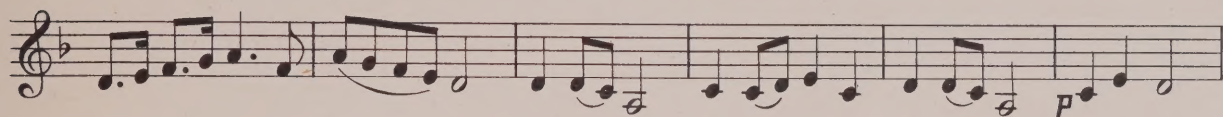
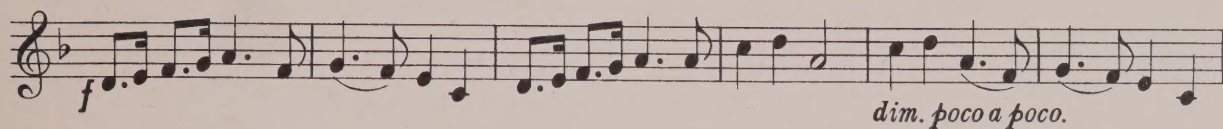
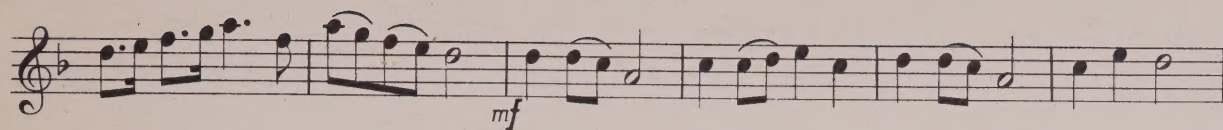
legato

morendo

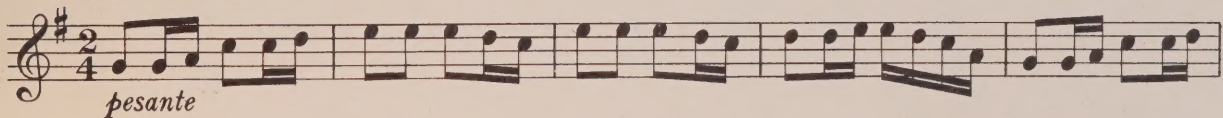
Moderato maestoso.

p cresc.

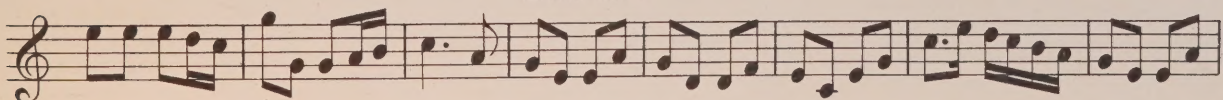
f ff



Meno mosso.

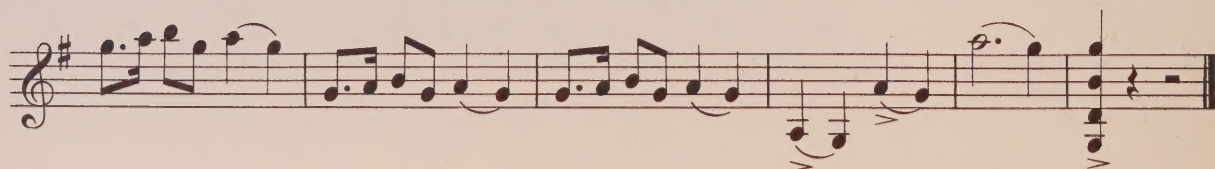
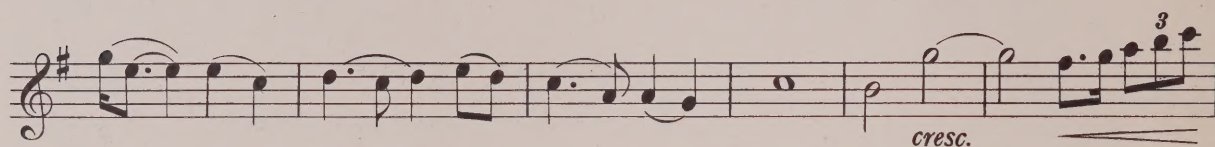
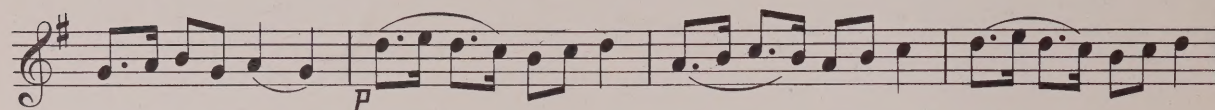
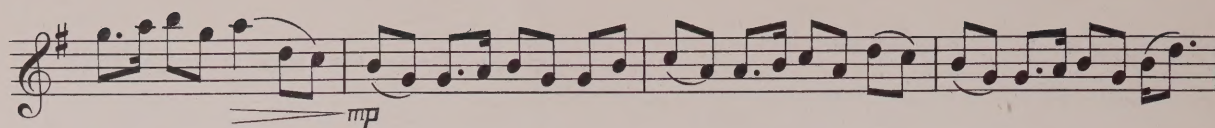


Maestoso.



Allegro.





M Holst, Gustav
512 [Scottish airs,
H78S3p Seven Scottish airs
pt.1

Music

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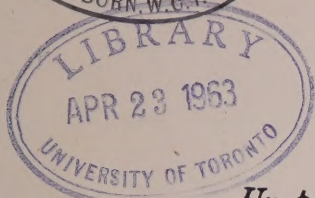
M
512
H78 S3p
pt. 4



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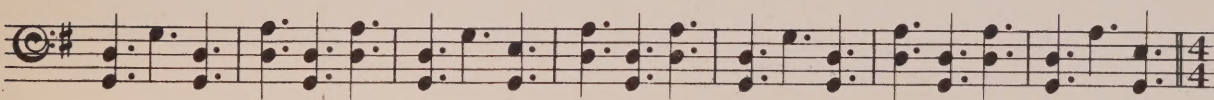
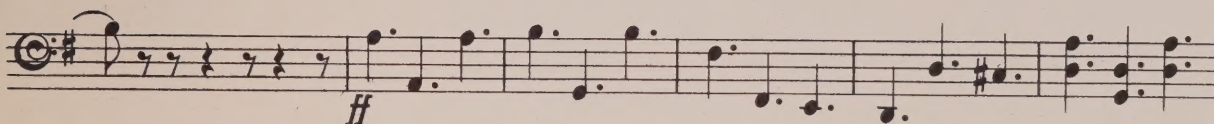
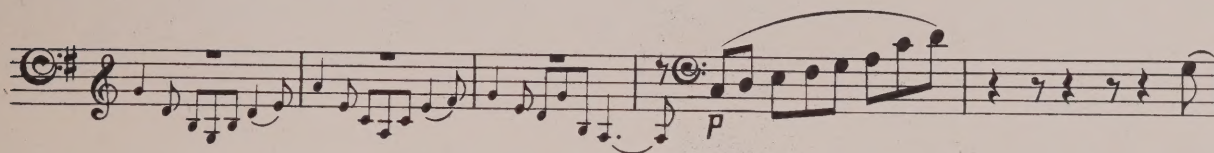
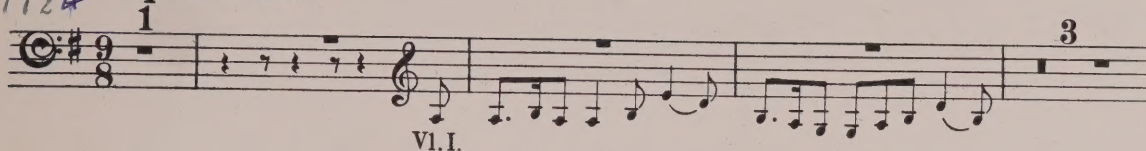
SEVEN SCOTTISH AIRS.

M
512
H7853p
pt. 4

VIOLONCELLO.

Arranged by Gustav von Holst.

837724 *Un poco vivace.*



arco

p *pp legato*

cresc. *mf* *pp*

1 2 3 4 5 6 7 8 9 10 11

morendo

Moderato maestoso.

Pfte. *p*

cresc. *f*

ff

mf *f*

dim. poco a poco

p 1

VIOLONCELLO.

3

pizz.
pp

Pfte. *arco*
mf

Meno mosso.
arco
f *pesante*

Maestoso.

Allegro.
ff

SOLO.
mf cantabile

pp

cresc.

Maestoso.
ff

accel. al fine.



SIX HIGHLAND DANCES

FOR
VIOLIN AND PIANOFORTE

No.

1. In D minor. $\frac{4}{4}$, Adagio; Vivace; Poco meno mosso.
 2. In F. $\frac{2}{4}$, Allegretto; $\frac{3}{8}$, Poco Adagio.
 3. In D minor. $\frac{6}{8}$, Allegro con molto moto; $\frac{3}{4}$, Meno mosso, un poco rubato.
 4. In D. $\frac{3}{4}$, Andante con molto espressione; $\frac{2}{2}$, Allegro di molto.
 5. In D minor. $\frac{4}{4}$, Allegro molto marcato; Largamente, con gran espressione.
 6. In D. $\frac{4}{4}$, Con moto; Meno mosso, molto espressivo.
-

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M Holst, Gustav
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